



***Catuspatha* Spatial Concept in Denpasar City: Toward Multiculturalism and Cultural Tourism**



Ni Nyoman Triyuni ^a

Gede Ginaya ^b

Dwi Suhartanto ^c

Article history:

Received: 27 January 2019

Accepted: 31 March 2019

Published: 1 May 2019

Keywords:

catuspatha;
cultural;
local wisdom;
multicultural;
tourism;

Abstract

Denpasar city is an urban-multicultural city throughout its history when diverse ethnics settled in the city due to various interests, such as business trade, labors, politics, missionaries. Those factors have made Denpasar get the more and more populous city and it affects to the utilized space in the urban city. For instance, space for offices, business, open space of city park, and residential purposes. Regarding the spatial utility in the municipal city, however, there are few people are aware of the essence of *catuspatha* spatial concept. In fact, the existence of crossroad or *catuspatha* with a statue or shrine in the urban-multicultural city has a unique and distinctive characteristic. Its essence as local wisdom maintains the spatial forms and spatial meanings. This study is aimed at revealing the spatial form and meaning in the main crossroads in Denpasar city with the concept of *catuspatha* which can be proposed as another cite of Denpasar heritage city to support the development of cultural tourism in Bali. By applying the descriptive qualitative research method, the data, both primary and secondary, were collected through participant observation, interview, and literature study. Theories used to undertake the analysis are hermeneutic and semiotic, and multiculturalism. The research reveals that *catuspatha* in Denpasar city is a settlement spatial arrangement concept with its features, such as temples, royal palace, markets. It is considered a sacred point; therefore, it has a close relationship with the implementation of holy rites.

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Author correspondence:

Ni Nyoman Triyuni,

Politeknik Negeri Bali, Jalan Kampus Bukit Jimbaran, Badung-Bali, Indonesia.

Email address: triyuni@pnb.ac.id

^a Politeknik Negeri Bali, Indonesia

^b Politeknik Negeri Bali, Indonesia

^c Politeknik Negeri Bandung, Indonesia

1. Introduction

Bali is a world-famous tourist destination, due to its natural beauty and cultural uniqueness. Therefore, Bali gets a lot of tourists visiting both domestic and foreign tourists. Nowadays, the cultural customs on the island of Bali still survive because the people are still obedient and obeying every customary regulation. The evidence is that it be seen from the development of buildings and tourist attractions that were built while still adhering to the rules of existing concepts from ancient times created by the Balinese ancestors. Various kinds of concepts are owned by Balinese customs with different functions so that the way they are implemented is all written in the Balinese community manuscript which is called *lontar*. In today's modern era, there are many changes on the island of Bali, especially in the city of Denpasar as the provincial capital that has a major impact and affects the sacredness and traditional customs of the region. Denpasar as an urban city can be categorized as a multicultural city since it has been experiencing very fast growth both in terms of physical, economic, and also socio-cultural.

As a municipality, Denpasar has a long historical record from the days of ancient Bali, mid-Bali, to modern Bali. One type of special inheritance that makes many historical records and meanings of various times is termed as *catuspatha* where in the middle it contains *palinggih* places of worship. In this *palinggih*, the people usually offer small offering or *canang* as a form of thanking God or asking for protection when they want to travel far. In several sources, it was explained that *catuspatha* along with the headwaters is a settlement spatial arrangement concept with its features, such as royal palace, temples, *bale banjar* or village hall, markets, houses, roads, and banyan tree. Those features are areas or facilities related to the public such as markets, *wantilan* or village pavilion, village temples, and houses of village leaders placed in the corners of *catuspatha* to be easily accessible. The term *catuspatha* comes from Sanskrit *catus* which means four and *patha* which means road, so that when combined it will mean a four-pronged road or intersection of four. In Bali, the *catuspatha* is interpreted as not just a four-way intersection but a crossroad that has a sacred value and its own meaning and is matched with a great position which is termed as *pempatan agung*. Thus, every four intersections in Bali are places, but not all of them are *pempatan agung*.

In the royal era in Bali the *catuspatha* was not only a sacred intersection but also related to its status as the center of the royal capital. As the center of the capital, and the capital is the center of the country's territory, the *catus patha* is the center of the country. According to Putra (2005), the country in Balinese culture inspired by Hinduism is a small cosmos which is a replica or miniature of the universe (macrocosm). Putra further states that in its position as the center of the country, the *catuspatha* contains elements: the castle as a palace or the center of government concurrently as a house of office; market as a trade center or place of transaction; *Wantilan* building as a center of culture or entertainment, especially cockfighting; and public open spaces that are used for recreational parks which sometimes are equipped with *bale lantang* or a long open building.

The existence of *catuspata* is arguably the center of a region (Budiharjo, 1995; Putra, 2005). Therefore, this area is usually always crowded because of the many people passing by or settling in. The determination of *catuspatha* was not necessarily just like that, but in the old days, it was determined by the King at the direction of *Bhagawanta*. This is in addition to the strategic value, but in a nutshell, *catuspatha* is considered a sacred point. Therefore, *catuspatha* has a close relationship with the implementation of the *yadnya* ceremony. However, in the current era if there is a newly established *Pakraman* village, the *catuspatha* is determined by *Prajuru* with the guidance of *Sulinggih*. Based on that, every *Pakraman* village in municipal city of Denpasar usually has one *catuspatha*. The existence of *Pakraman* village is in line with the enactment of Law No. 5 of 1979, in Bali there were two notions of the village. First, 'village' in terms of national law, in accordance with the limits implied and expressed in Law No. 5 of 1979 concerning village governance. Villages in this sense carry out various administrative or service activities so that they are known as 'Service Villages' or 'Administrative Villages'. The village in the second sense, namely the traditional village or *Pakraman* village, refers to the traditional group with the basis of traditional customs and is bound by the existence of three main temples (*Kahyangan Tiga*). The basis for the formation of traditional villages and official villages has different requirements so that the area and the number of residents supporting an official village are not always congruent with traditional villages.

Pakraman Village is essentially an embodiment of the teachings of Hinduism in arranging its people in a village area. *Awig-awig* is the main norm for managing the dynamics of life in *Pakraman* Village. *Awig-awig* sources are teachings of Hinduism based on the harmonious philosophy of *Tri Hita Karana*, such as the harmonious relationship between humans and the God (*Parhyangan*), Humans and fellow human beings (*Pawongan*), and humans with the environment (*Palemahan*) (Mudana et al., 2018; Ginaya, 2018; Astuti et al., 2019). The main characteristic of *Pakraman* Village is the existence of *Kahyangan Tiga* which is called the element of *Parhyangan*, *Krama Desa* as an element of *Pawongan* and there is a village area called the *Palemahan* element. In the long history of the formation

of the *Pakraman* traditional village, it is undeniable that there was intervention from outside intervention through the establishment of official villages pioneered by the Dutch colonial government and then uniformed forms of official village administration through village models in Java since the 1974 decision on village governance. *Pakraman* traditional village has shown historical continuity that is interesting and at the same time an important role for the people of Bali. Changes in the changes that took place within the scope of macro politics in Indonesia since the Reformation period in 1999 followed by policies born about the recognition of the traditional *Pakraman* village by the provincial government of Bali, provided an important momentum for the *Pakraman* traditional village to return as an important institution in the most under the administration of the Republic of Indonesia.

The comprehensive interpretation of the junction and intersection in the island of Bali is in accordance with hermeneutical and semiotically views of Peirce (Beratha, 2018), that suggests the process of meaning through 3 processes (triadic), namely starting from Representamen (R) towards object (O) and arriving at the interpretation (I) of a sign. Examples of traffic lights when lit red as a stop sign, yellow prepare, and green go through. Whereas, Derrida (Beratha, 2018), emphasizes the freedom of signs to be meaningful according to place and time. With his deconstruction theory, Derrida suggests that the relationship between signifier and signified is delayed to obtain new meaning. For example, a car will have more than one meaning depending on different points of view, that is in Indonesia, it can mean yellow-plate public transport, black-plate private cars, red-plate government cars to the prestige symbol. Based on the theories put forwarded by Pierce and Derrida the junction and intersection in Bali have an interpretation of natural energy nodes. Therefore, through junction and intersection, natural energy is easily accessible for certain purposes. The energy is collected and bound in such a way through ritual processions that are carried out continuously.

The existence of *catuspatha* as a heritage site in such an urban and multicultural city of Denpasar is well-maintained due to the philosophy of the *Tri Hita Karana*. The essence of harmonious life is in accordance with the concept of multiculturalism which can be defined as a system of beliefs and behaviors that recognizes and respects the presence of all diverse groups in an organization or society, acknowledges and values their socio-cultural differences, and encourages and enables their continued contribution within an inclusive cultural context which empowers all within the organization of society (Rosado, 1996; Rogers & Ritzer 1996; Parekh, 2001). There are four pairs of action phrases that give substance to the definition, namely 'beliefs and behaviors', 'recognizes and respects', 'acknowledges and values', and 'encourages and enables' and 'empowers'. Based on this definition, then, the existence of *catuspatha* in Denpasar city is proposed as another city cultural heritage which is in line with the mission and vision of the city of Denpasar as a city that is culturally insightful in the development of cultural tourism in Bali. as it is stipulated in the local regulation or *Perda* No 2 the Year 2012. In regards with the local regulation about cultural tourism, Astuti et al (2018) cited that Balinese culture as part of Indonesian culture is the main foundation of Bali's tourism development, which is able to operate tourism potential in the dynamics of local, national and global life. Additionally, there is part of the regulation which states about the local genius of *Tri Hita Karana* (THK) or three-genuine underlying philosophical concept of harmonious life, where the Balinese Hindu believes that this universe will be harmonious when humans can maintain good relations with God, fellow human beings, and the universe in a balanced way.

Macleod & Carrier (2010), which states that tourism is closely related to power and culture in many respects including relations between tourist supplier countries and tourist destination countries (countries' hosts); interaction between the tourists themselves and the local community; structure of the tourism industry involving multinational companies; and certain political interests in the economic field. Macleod and Carrier 's statement on tourism raises host - guest terminology (meetings between local residents or hosts and tourists or guests) which according to Rosalina (2017: 241) is very important to maintain in tourism industry development.

2. Materials and Methods

This research was conducted applying descriptive qualitative method. The sources and types of data are including both primary and secondary data. Like qualitative research, the data is analyzed by qualitative data analysis techniques. According to Miles & Hubberman (1992), qualitative data analysis techniques were carried out in sequential steps, namely (1) data reduction, (2) data presentation, and (3) inference. The results of this study are presented descriptively in their existence as part of qualitative research as mentioned. As a material for the preparation of this paper, observations have been made of 3 (three) *catuspatha* inheritance of the royal period in the Denpasar municipal city (Denis, 2006; Ritchie et al., 2013). For past conditions document and reconstruction, studies

were carried out through interview analysis in the field (Bungin, 2001). To complement the material in the form of concepts, interviews were conducted with relevant resource persons, consisting of the *sulinggih* from the elements of the priest, Siwa, Buddhist, and other elements. In addition to these sources, a textual examination is also carried out in the form of literature, research results, and chronicles.

The data, subsequently, were analyzed with qualitative descriptive methods based on an inductive methodological paradigm that departs from specific principles general (Masun, 2005). Additionally, by applying descriptive analysis method, the data that has been collected in the form of the existence of *catuspatha* in Denpasar city by describing information obtained from triangulation data collection provided by stakeholders, namely by comparing data obtained from interviews with the stakeholders, observations made by researchers and documents related to the problem. So that later the results obtained can be tested for validity and can be described or explained in the discussion. The results of the study are presented in formal and informal methods. According to Sugiyono (2009), the method of informal presentation is to present the results of the analysis with a description or regular words, while the method of formal presentation is the formulation with signs and symbols. Hammond & Welington (2012), states that the symbols or signs are used to present or formulate the results of the analysis so that the meanings of rules and concepts, inter-rule and concept relations, and the rules and concepts of peculiarities can be identified and understood the method of formal is informal presentation is to present the results of the analysis with a description or ordinary words.

3. Results and Discussions

This study concerns with analyzing the qualitative data of form and meaning of *catuspatha* special concept in Denpasar city in the context of multiculturalism and cultural tourism. The philosophical essence of *catuspatha* becomes a cultural phenomenon in the form of traditional architecture with the contents of traditional Balinese customs. As a matter of fact, the characteristics of the royal palace area in Bali and particularly in Denpasar city that occurred and was connected with the *catuspatha* concept. The genuine values of the local genius concept are the reflection of the traditional community that still remain to possess the pride of self-entity and identity amid the threat of globalization effect. All of the aforementioned issues are discussed in this part so that it can give a perspective on the meaning of *catuspatha* spatial concept which will be proposed as another Denpasar city cultural heritage.

3.1 The Creative City of Denpasar Based on Its History and Outstanding Culture

The city of Denpasar can be likened to a canvas of painting where the canvas space has left no emptiness, filled with various forms of function with the growth of the population that solidifies it, leaving various problems. If everyone looks at the painting there will be found traces of a legacy of the past which are worthy of being the identity of the era. It is understandable that development will inherit the change. The only question is that what kind of change is desired or needed for the city of Denpasar which is also a barometer of Bali. The dynamics of development until the post-independence of the Republic of Indonesia have changed the function of land, ownership of land, and buildings that have changed functions, rehabilitated or demolished (destroyed), and of course also accompanied by changes in attitudes, ethics, and thought patterns. Thus, what is eternal in development is change. It is no exaggeration if the government plans a future design with a "vision" dream that brings all its people to feel comfort, safety, prosperity, and of course civilization. Denpasar as a city with a population of almost 900,000 people, multi-ethnic, multicultural, and with all the above objectives is not an easy matter. Building with a pattern of participation that glorifies creativity should be a theme that continues to be rolled out. The city of Denpasar, which was built with the vision of the Cultural Insight has shown evidence of improvements for the sake of the people who are deeply felt and enjoyed.

Nowadays, cultural insights have taken place into the 231st year since 27 February 1788 which has delivered the City of Denpasar with various achievements. The scattering of various achievements that have been obtained by the Denpasar City Government can be said that the vision of "Denpasar Creative Cultural Insight in Balance Towards Harmony" proves excellence and achievements in various fields such as Livable Cities, Smart Cities, and others. The superior cultural capital that is carried out creatively leads to the use of "managing" heritage as a cultural heritage as one of its development assets. UNESCO provides the definition of heritage as a heritage (culture) of the past, which should be preserved from generation to generation because it has noble values. The importance of preserving and utilizing heritage as a development program for the City of Denpasar with a Cultural perspective was followed up by

obtaining a World Heritage City Member Certificate from UNESCO in 2012, then as a member of the World Heritage City Organization in 2013.

The development of the city of Denpasar in the colonial period was a combination of the concept of modern architecture with traditional architecture. For example, business the colonial government introduced the concept of time in a modern way with place a large clock (bell) right in the middle of the Denpasar city *catuspatha* which functions as an "O" kilometer point. At that time the Balinese had not many have a clock or watch to determine the time because the community is still based on natural signs such as the sun, moon, stars and also signs that come from animal sounds such as cock crows. Placement of a large clock in downtown Denpasar is one of the modern elements which the Dutch government introduced to the people of Denpasar. The development of the city of Denpasar in the colonial period did not escape values the tradition of the Balinese people especially in the field of architecture. This is evident from the construction of the Bali Museum which was pioneered since 1910 by the Bali Resident Assistant Selatan W.F. J. Kroon for the thoughtful contribution of Ir. Th. A. Resink. Development the Bali Museum greatly emphasizes Balinese architecture both in terms of building shape, spatial concepts, as well as materials used so that Balinese museums was one of the icons of Denpasar City at that time. In terms of architectural style, the museum appears that Dutch experts and architects tried formulating traditional Balinese architecture into a new function. The construction of this museum aims to prevent the commodification of efforts Balinese cultural objects that are economically very beneficial to the parties certain and will impoverish Balinese culture. The Bali Museum is managed by The Bali Museum Association was opened to the public on December 8, 1932. This effort was successful and the current Bali Museum still stands tall on the road Major Wisnu is a cultural learning place for Balinese people inside effort to understand history and culture.

In supporting economic activity especially in the export sector and import of the Dutch government began to organize the port by moving activities loading and unloading goods from the port of Kuta to a new location, namely in the Benoa area. Geographically the location of the port of Benoa is better because it is not directly facing with the Indian Ocean. The Port of Kuta which at the time of the Kingdom's greatness Badung has been at the center of economic activity has experienced a setback since the fall of North Bali into the hands of the colonial government. The Dutch Government move the center of economic activity to the Buleleng Customs port. The transfer of the port from Kuta to Benoa had a positive impact on both the Kuta community and the Benoa community. On the one hand, the activity moved the port of Kuta provides an opportunity for the development of the tourism sector in Kuta Beach is starting to attract tourists because of its sandy beaches white. On the other side, the port of Benoa can develop because of its location smart enough to be protected from pounding the waves so great become one of the important ports in supporting trade activities national and international. Besides being a trading center for Benoa too developed into the birth of foreign tourist ships has started to be busy visiting Bali.

The term creative is addressed to creativity which becomes popular since it is derived from economy creative and then it can be applied for other sectors like tourism so that there is the term of tourism creative. Creativity can be defined as the act of turning new and imaginative ideas into reality. Creativity is characterized by the ability to perceive the world in new ways, to find hidden patterns, to make connections between seemingly unrelated phenomena, and to generate solutions. Additionally, creativity is a mindset (mental model), attitude (character) and action that stimulates innovation, commitment, originality and transformation to build self (self-actualization and living organization) on an ongoing basis in various aspects of life for the enjoyment of an increased quality of life and good. As a process, creativity cannot be separated from the struggle between imagination and science which further encompasses the arts, culture, technology and entrepreneurship that must constantly base on the ability or character quality IQ (intelligence quotient), EQ (emotional quotient), SQ (spiritual quotient) and qualified PQ (physical quotient).

Based on the definition of creativity, the Mayor of Denpasar city has launched the program that Denpasar as a creative city. Denpasar, as the heart of Bali, has proven to be the main gateway for the international community in the archipelago and as a domain that is open to various cultural processes (transformation, acculturation and amalgamation) and also undergoes various stages of economic evolution, both agriculture, industry, information and creative present that seem to blend into one result of an increasingly unlimited world (globalization) and the acceleration of information technology and computers. The Balinese man, not only is required to think purely, noble and carry out the action correctly and honestly, but also must present it beautifully; *satyam, siwam, and sundaram*. This conception is the common thread of why creativity is the main and flourishing in Bali, and how creativity is a service that promotes the unity of behavior for Balinese humans to refine positive vibrations to achieve a community treasure that is full of obedience, love, and harmony of birth and heart. So far, the concern of the Denpasar City Government on the creative economy has actually been able to stimulate ideas, feelings, attitudes and works that are

supporting the public, to ensure Denpasar's quality of experience and competitive edge that are superior and not limited to discourse, logos or slogans.

The vision of Denpasar City Government related to creativity is the City of Creative Culture with a Leading Character that affirms that creativity is attached to knowledge and culture which is further translated as integration between tradition and modernity, especially in eight aspects of city life, namely art and culture, human resources, environment, industry and commerce, tourism, technology, government policies, and government programs (public services). The development aspect is rooted in the concept of a creative city characterized and contains: (1) Building a local image and identity; (2) Provide significant economic contributions; (3) Creating a positive business climate; (4) Based on renewable resources; (5) Creating innovation and creativity which are competitive advantages; and (6) Making a positive impact on the community. The ability of the City of Denpasar to carry out its mission as a Creative City that is able to preserve all its traditionalism, stimulate modernity and provide opportunities for the growth of an alternative or independent subculture will make Denpasar a unique, comfortable, safe and multicultural zone for residency, visits, and capital investment.

3.2 *Catuspatha Spatial Concept in the Urban-Multicultural City of Denpasar*

The city of Denpasar is the capital of the Province of Bali, The Island of Art and The Island of Heritage. The city of Denpasar is one of nine regencies or cities in the Province of Bali, a city in the medium city category with a population of about 900,000 people and is welcoming as a metropolitan city in the coming 2020. Based on historical evidence, Denpasar City was only formed on February 27, 1992, but from the history of Denpasar City in 2019, it was 231 years old. The results of research conducted by the Denpasar City History team, the name Denpasar has existed since 1788, this is indicated by the establishment of Puri Denpasar. Denpasar means North of the Market. Puri Denpasar is a royal palace located in the North Market. Puri Denpasar is the center of the Badung kingdom under the rule of King I Gusti Made Ngurah. This fact provides a clue that a community of people based in Puri Denpasar was born. The Denpasar Royal Palace which was destroyed by the Dutch invaders shifted backward and now the ruined Denpasar Royal Palace has changed to Jaya Sabha Building, and the North Market is now transformed into the Denpasar City Government Head Office. In such a level I Bali development. Subsequent developments at the District Level II Government of Badung at that time considered it necessary and urgent to propose Denpasar City to become the Administrative City so that the development process and community service could be improved. So, in 1978 the City of Denpasar became the Administrative City. The rapid where Puri Denpasar which was originally the center of the Badung kingdom developed into a City and subsequently developed into the Capital City of the Level II Badung District. Even starting in 1958 Denpasar was also used as the center of government for the Regional Provinces.

One thing that can be learned from the profile of Denpasar is that the fact that the city is so multicultural that demographically the population consists of cultural diversity with various ethnic groups in which its distribution crosses urban landscapes. One of the appropriate approaches to find out the multicultural level in the City with the first approach, namely the settlement pattern. The city of Denpasar has wealth, diversity and genius in nature and culture. A cultural heritage which includes: art, literature, tradition, religion to the multicultural heritage as it is shown in Table 1.

Table 1
Multicultural heritage in Denpasar city

No	Multicultural Heritage
1	<i>Desa</i> Bali or Balinese village
2	<i>Kota tua</i> Gajah Mada or The Old Town Gajah Mada
3	Kampung Jawa or Javanese village
4	<i>Kampung</i> China or Chinese village
5	<i>Kampung</i> Arab or Arab village
6	<i>Kampung Bugis</i> or Bugis village

That multicultural settlement developed full of tolerance and harmony in Denpasar City. Settlement patterns of various cultures are illustrated in Figure 1.

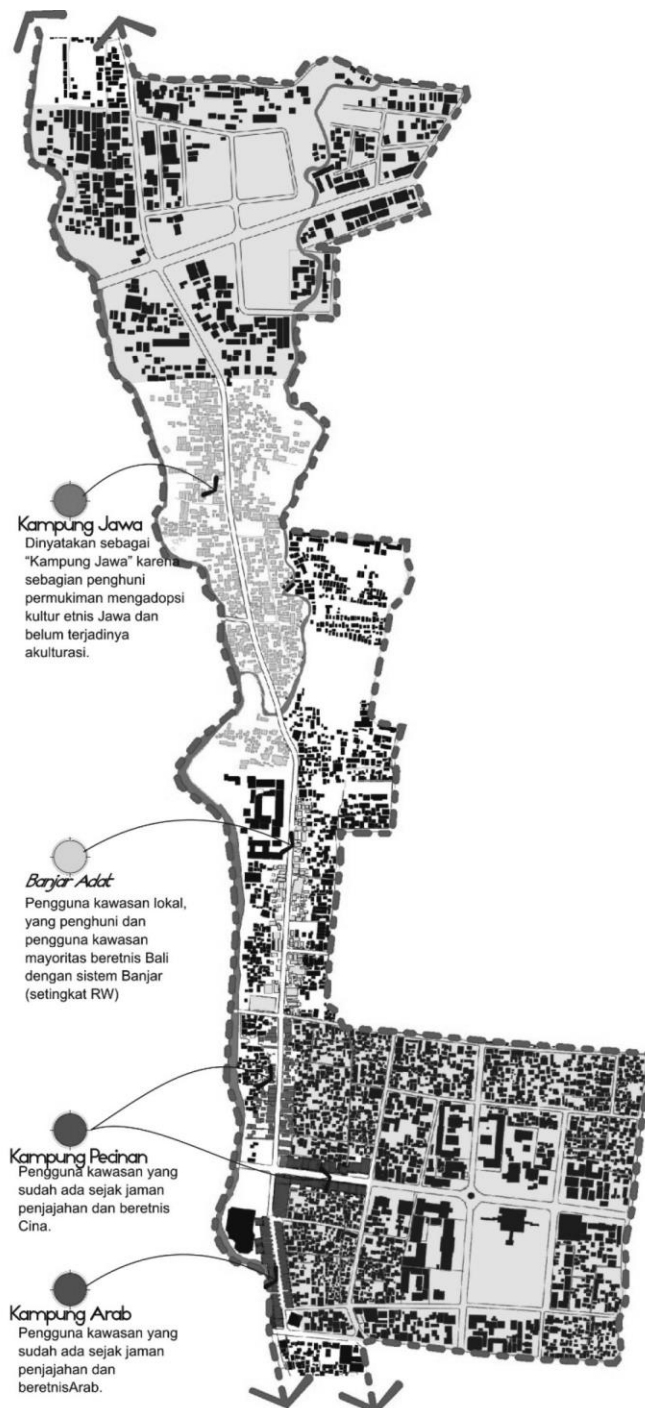


Figure 1. The pattern of multicultural settlement in Denpasar city
Source: Juliartana, Seminar Nasional Space #3

Figure 1. shows that even though Bali is identic to Hindu religion, the truth that since the kingdom era there have been enclave of Moslem community who have long been living in harmony with the Balinese Hindu community, such as in Denpasar it is known as the enclave of Kampung Jawa for Moslem ethnic from Java, Kampung Arab for Moslem ethnic from Arab, Kapaon and Serangan for Islamic-Bugis ethnic from Celebes. Additionally, the enclave of kampung *Pecinan* for the Chinese ethnic is similar to kampung Arab and also the Indian people who came to

Denpasar for trade interests. The universal thesis put forward by progressive Humanities Sciences, that the XXI century is a century of cultural revitalization. The revitalization of culture, which is appreciated by scientists, artists, and culturalists, is synonymous with revival and progress. Cultural revitalization is an indication that humans, *homosocius* with the soul of creative culture and heritage spirit, have the power to rise up in evolution, acculturation, and innovation. The power of culture in the form of soft-power in the format of a philosophical system, values, mental systems is able to develop a heritage network, cultural diplomacy towards global harmony. One of the genuine cultures owned by the Balinese is a crossroad pattern, the road is formed from the intersection of the axis of the *kaja-kelod* (North-South) with the *kangin-kauh* (East-West) axis. Based on the concept of Sanga Mandala, the *kaja-kangin* (Northeast) area is intended for sacred buildings, namely *Pura Desa* for worshipping the Creator Brahma. The location of *Pura Dalem* for worshipping the Dissolver Siva and the village grave in the *kelod-kauh* (Southwest) area which leads to the sea. Housing and Banjar allotments are in the middle (Northwest) designation. The *catuspatha* concept has 4 elements, namely *puri* or royal palace, *ruang terbuka* or open square, *pasar* or market, and *bale banjar* or the village hall as it is shown in Table 1.

Table 2
The 4 elements of *catuspatha* spatial concept

No	Main Elements		Sub Elements		Direction from the <i>Catus Patha</i>
	Balinese	English	Balinese	English	
1	<i>Puri</i>	Royal Palace	<i>Bencingah</i>	Palace's outer-court yard	Northeast
2	<i>Ruang Terbuka</i>	Open-square space	<i>Pohon Beringin</i>	Banyan Tree	Southeast
3	<i>Pasar</i>	Market	<i>Pura Melating</i>	The Temple for the Goddess of Finance	Northwest
4	<i>Bale Banjar</i>	The village hall	<i>Halaman Bale Banjar</i>	The courtyard of Bale Banjar	Southwest

Catuspatha is a symbol of the sacred cycle in the turnaround time to the turn of the new year Saka, so that during the *Ngerupuk* ceremony (the ceremony that was held before the *Nyepi* or silent day feast) paraded *ogoh-ogoh* or monster doll around the village streets and circled the *catus patha* to welcome Saka's new year. Figure 1 shows the 4-direction crossroad the *catuspatha* with the 4 elements.

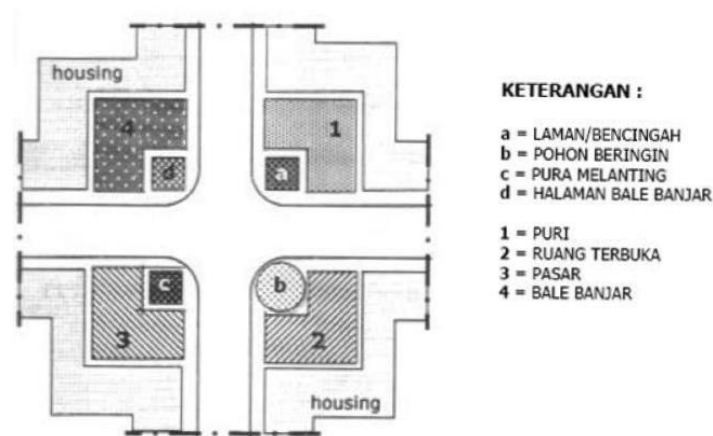


Figure2. The Four Elements of the *catuspatha* Concept at *Pempatan Agung*
Source: Budihardjo, 1986

3.2 *Catuspatha* and Cultural Tourism Experience in Denpasar City Tour

The strategic location of Denpasar city from the international airport I Gusti Ngurah Rai and several important tourist resorts in Bali such as Sanur, Kuta, and Nusa Dua makes Denpasar an ideal visit for the city tour program.

Triyuni, N. N., Ginaya, G., & Suhartanto, D. (2019). *Catuspatha spatial concept in Denpasar city. International Journal of Linguistics, Literature and Culture*, 5(3), 18-31.
<https://doi.org/10.21744/ijllc.v5n3.628>

Denpasar has a cultural heritage of local architecture as a cultural heritage of Denpasar City in the form of temples, royal palaces, and museums. There are also several monuments such as the *Puputan* Badung Monument and Bajra Sandhi in Renon. The Denpasar City Government has and continues to care for the cultural heritage and promote it as a tourist attraction. The sincerity of the government to preserve cultural heritage can be seen from the City Government program, making Denpasar as a Creative City with Cultural Insights and in 2017 forming the Dewa City Pusaka Denpasar which is tasked with conducting studies and providing input to the City Government for cultural heritage preservation. The important activity of the City Government to preserve the intangible cultural heritage is by holding the Denpasar Festival, since 2008. The event which was held at the end of that year, to welcome the coming of the New Year, was a celebration of the richness of Denpasar's cultural heritage. The community is always abundant watching the Denpasar Festival, the implementation of which is centered at zero, Denpasar, the *Catur Muka* Statue. Table 3 shows some cites that usually can be visited for Denpasar city tour.

Table 3
Cites that are usually visited in Denpasar city tour

No	Name of the Cites
1	Museum Bali
2	Jagat Natha Temple
3	Taman Werdhi Budaya or the Art Center
4	Monument Bajra Sandhi
5	Badung and Kumbasari Market
6	Bali Orchid Garden

Additionally, the existence of *catuspatha* spatial concept can be included as another cited in the program of Denpasar city tour. With regard to that, if there is a *yadnya* ceremony in which there is a procession parading *ida bhatara* or the holy spirit, then the *catuspatha* process will usually be carried out *ngider bhuwana*. *Ngider bhuwana* is a procession surrounding the palinggih in *catuspatha*. Similarly, if parading the body, *ngider bhuwana* is also carried out in *catuspatha*. *Ngider Bhuana* is of two kinds. The first is *Purwa Daksina*, which is the direction of turning to the right according to the word *purwa* which means east and *daksina* which means south. *Purwa daksina* is a symbol of creation, *panguripan* (livelihood), respect or "increasing status" of gods, humans, or *pitara* in various ceremonies. While the second is *prasawya* or *pasawya-sawya* which means right to left. *Prasawaya* is the opposite of the *purwa daksina*, which is circling from right to left. This is a symbol of fusion or "declining status". Usually carried out during the corpse burial procession or *pangabenan* (cremation).



Figure 3. *Catuspatha* of Catur Muka
Photo: Ginaya, 2019

Puri or the royal palace in Denpasar as a central facility for government power was found to take its position in the Northeast and Southeast of the center of the *catuspatha*. Since the Dutch occupation in countries in Bali, there has been a tendency to place aesthetic elements as a focal point or landmark of a city at the center of a *catuspatha* and this tendency continued by the republican government at the time of independence, as seen at the moment there is *Catur Muka* or a four-face statue in the middle of Denpasar City as Denpasar zero point (figure 3), statues of the kings as the leader of *puputan* Badung or battle until the last blood against the Dutch in 1906 as it is shown in figure 4 and 5 which respectively they have the background of Puri Pemecutan Denpasar in the Northeast, and Puri Agung Satria Denpasar in Southeast.

In its history, Denpasar is a park, a favorite park of King Badung at that time, Kyai Jambe Ksatrya. At that time, Kyai Jambe Ksatrya lived in Puri Jambe Ksatrya, which is now the Pasar Satria. This park is unique because it has a place for cockfighting. The name Denpasar itself consists of two words namely "den" which means north and "market" which means market. This name is given to the park given its location which is located north of the market. Now the park has become Jaya Sabha, the home office of the Governor of Bali. Administratively, Denpasar City was inaugurated as a city in 1788. The city of Denpasar was founded by I Gusti Ngurah Made Pemecutan who was a descendant of Puri Pemecutan.

The name Denpasar appeared when the area formerly referred to as the Badung region was led by two kingdoms namely Puri Pemecutan and Puri Jambe Ksatrya. According to the Professor of History at the Faculty of Letters, Unud, AA Bagus Wirawan, at that time there were two castles which indicated the existence of two governments namely Puri Alang Badung and Puri Pemecutan.

The two governments were actually led by the same descendants, namely Kyai Jambe Pula. The division of the two was quite clear, with the western region of Tukad Badung controlled by Puri Pemecutan, while to the east the Tukad Badung was led by Puri Jambe Ksatrya. The park, which was built by Kyai Jambe Ksatrya, was later dubbed Denpasar. It's just that the name Denpasar does not refer to a particular city. But Puri Denpasar was later destroyed by Dutch colonialism when the Puputan Badung War. Until then the former Puri Denpasar was only used as the office of the Assistant of the South Bali Resident and also Kontroleur Badung. Puri Denpasar itself was rebuilt by Cokorda Alit Ngurah who in 1929 was named Regent of Badung. However, because the new Puri Denpasar location is a former location of Puri Jambe Ksatrya, the people actually call it Puri Satria until now.



Figure 4. *Catuspatha* with the background of Puri Pemecutan Denpasar
Photo: Ginaya, 2019



Figure 5. *Catuspatha* at Puri Agung Satria Denpasar
Photo: Ginaya, 2019

Puri Satria Tourism Object in Denpasar Bali there are 2 pieces of Dutch heritage buildings such as *wantilan* or large pavilion complete with former Badung II level government offices built in 1928 and the Kori Agung Puri in Dutch style which makes it different from other puri2 in Bali. The history of Puri is inseparable from the events of Puputan Badung in 1906 which caused the Kingdom of Badung to fall into the hands of the Dutch after Puri Denpasar was

successfully occupied by the Dutch. And other events such as the capture of the crown prince hiding in the Tuban area in 1907 which resulted in him being exiled to Cakranegara-Lombok by the Dutch. 10 years later by the Dutch also returned him to Badung on October 1, 1917 and appointed him to be an employee of the Dutch government until finally according to the letter "Besluit Hoofd van het Kantoor van Reiswezen on July 27 No.1512 Regent Badung" which made him I Gusti Alit Ngurah as head of the Badung II level.



Figure 6. Puri Satria Denpasar
Photo: Ginaya 2019

Along with the appointment of kings in each regency in Bali at the Besakih Temple on July 27, 1927 and in the same year the construction of the new Denpasar Puri in Jaba Pura Ksatria and the construction was completed in 1928 starting with offices and *wantilan* plus all of the *kori* or gate Dutch style until now. At present the activities in *puri* are not as a place of government as before but are more centered as social, cultural and spiritual activities. Even now there are dance studios for elementary school children whose education is free of charge, it is one of the programs of the *puri* family as an effort to preserve culture and cultural education for children to stem the swift global influences that occur at a time when so that in the future the younger generation in the city of Denpasar in particular, so as not to lose their identity as Balinese people.

4. Conclusion

Based on the research result at the three *catuspatha* in the municipal city of Denpasar, it can be concluded that the existence *catuspatha* spatial concept with the *puri* and other elements amid Denpasar as an urban-multicultural city gives a distinctive character for the development of cultural tourism in the island of Bali as a world-famous tourism destination. As a matter of fact, the culture itself is so dynamic that in the system of ideas it has been a transformation of an idea when previously the center of *catuspatha* was viewed to be an empty space, however, as the time changes it becomes the city esthetical element besides it is also traffic sign orientation. Whereas, in the context of politics, a transformation takes place through the system of government from monarchy to republic which is marked by the transformation of the symbol of the governmental power from *puri* with its center *kutaraja* facilities into offices such as the Governor's office of Gedung Jaya Sabha and municipal city office. However, some *puris* as the main elements of the *catuspatha* spatial concept still exist and preserved until now in the urban-multicultural city of Denpasar. It is a good idea the existence of the local genius is proposed to be another city UNESCO heritage accompanies the other existing heritage.

Conflict of interest statement and funding sources

The authors declared that they have no competing interest. The study was financed by independent funding.

Statement of authorship

The authors have a responsibility for the conception and design of the study. The authors have approved the final article.

Acknowledgments

We would like to express our gratitude to the Mayor of Denpasar Municipal City and all staffs for the access in collecting data required for this research. For those who helped us to complete this research on time, we would also like to say thank you.

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Biography of Authors

	<p>Ni Nyoman Triyuni is a senior lecturer in Tourism Management at the Tourism Department, Bali State Polytechnic, Indonesia. Her research interests comprise the tourist behavior, eco-tourism, and MICE. Her works have been published in various journals including Current Issues in Tourism and International Journal of Contemporary Hospitality Management.</p> <p>Email: triyuni@pnb.ac.id</p>
	<p>Gede Ginaya teaches English in the Tourism Department, State Polytechnic of Bali. He received a bachelor's degree in English language teaching from The Faculty of Education and Teacher Training Universitas Udayana, Bali (Currently is UNDIKSA Singaraja) and a master's degree in cultural studies from Universitas Udayana, Bali. His research interests include classroom-action research, cultural studies, and tourism.</p> <p>Email: ginaya@pnb.ac.id</p>
	<p>Dwi Suhartanto is an associate professor in Marketing at the Business Administration Department, Bandung State Polytechnic, Indonesia. His research interests include small business development, consumer behavior, and tourism. His works have been published in various journals including Current Issues in Tourism and International Journal of Contemporary Hospitality Management</p> <p>Email: dwi.suhartanto@polban.ac.id</p>